



PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



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Editor: Ivor S. Shepherd

Production: Les Luckhoff

FRONT COVER:

"MOVE THAT STEEL, MAN" by Michael Myersfeld. A strong imaginative composition with an almost "ghost image" of RSJ sections montaged into the background.

* * * * *

FOCAL PLANE:

The comments received regarding the idea I had about a "Focus On ..." series made it almost worthwhile being Editor. At any rate I must thank Jack for his pictures, and the prompt manner in which he came to light.

Another matter came to my notice and this made being Editor very unworthwhile, to coin a "word". I'll not go into the whole scene, but would just like to say this : PSSA is a democratic society formed by photographers for photographers, (gee, that sounds like a famous speech from somewhere or other), and therefore everyone - that is clubs, members or whatever - are entitled to their own opinions. To this end I published a letter regarding the levy, as I felt all the points made were, if not valid, at least had a lot of merit in them. It was also done to show that PSSA are not adverse to criticism, if it is constructive. (Which I felt it was). It would appear that the idea of publishing the letters had rather an adverse reception in some quarters, which is a great pity as this will tend to make others, who have just as valid criticism to offer, hold back with their comments. So I'm just going to get the whole thing into the right perspective; (that's a word I picked up at the last judging session). If anyone has any worthwhile criticism or comments to make, please feel free to do so. It will be appreciated by all; but one thing I ask, please sign your name, and, if you don't wish to be famous overnight; add a nom-de-plume, and we'll use it. Anonymous letters will be consigned to the "trash" can, where they belong!

Another appeal, in more pleasant vein: How's about some photo's? Especially from those of you who KNOW you're better than most. Five black and white (gloss) pics are needed each month for the "Focus On." article, and what's more, we don't charge you for the publicity. A little gen with the panel will be appreciated, but please no..." taken at 1/125 sec @ f8 with a 50 mm Dufab Lens..." as this doesn't mean a thing. Let's have some real "zippy" stuff. (Now take it easy, not that "zippy").

The first "Letters to the Editor", are published under "Forum", which I couldn't resist, as "Letters to the Editor" seems a little pretentious, doesn't it? Plus the fact that Greytown will have a Greek word for it, won't you?

EDEN EXPO:

Once again the Edenvale Camera Club are putting on their annual Expo. If you have not yet been to one you could well be classed as a social "peasant".

The Edenvale Secretary wrote in and asked for a "plug" for the show, and as the request was wrapped around a bottle of the old "you know what", a "plug" he will get.

The Eden Expo is an annual event, presented "free of charge" to the public by the Edenvale Camera Club. Last year's show was a tremendous success, and the club are working hard at trying to better that effort.

The programme will consist of a panel of Monochrome Prints and a series of Slide Essays. The Essays will be presented as Club and Individual efforts, and will come in both English and Afrikaans. The slides used in the essays will be the year's crop of Gold and Silver awards. (So the members can't be too bad if they have enough Gold and Silver awards for 10 slide essays?).

The Scene: Edenvale Library Auditorium, Van Riebeeck Street, Edenvale.

The Day: Saturday, 7th September, '74.

Blast Off: 20.00 hours (8.00 p.m.)

Edenvale extend a warm welcome to all who wish to attend and suggest you come a little early and have a good look at some top class prints. (You may also get your picture taken as I'm sure there will be a photographer present taking shots for News and Views. And don't you dare send me another of our Chairman taken from the side, as, although it shows both legs, arms, etc, etc, it is most unflattering).

It's great to see Edenvale going strong once more, as I think they weren't the force they are now a little while back. Obviously there are some "balls of fire" around the place as after inviting them to take part in the Jabula Challenge, I received a committee decision within 48 hours. Affirmative yet. (How's that for action?).

In closing, let's wish Edenvale a most successful 1974 Expo. See you there! By the way, for those who don't know, Van Riebeeck Street is the one that runs right over the freeway to Jan Smuts Airport. You can't miss it. And just keep along the road and you can't miss the venue. (If you find you are going up a hill, turn around, it's the other way).

WAT IS MY FOTOGRAFIESE STANDAARD?

Weet u hoe u werk vergelyk met die van h ander lid in h ander klub of hoe u klub se standaard vergelyk met die van h ander klub? Ons kan dit vergelyk deur interklub-kompetisies te reël, maar so h kompetisie, alhoewel baie interessant, lewer geen hidrae om u eie standaard te verbeter nie.

Indien u verkies en by h ander klub sou aansluit waar gaan u begin in daardie Klub?

Weet ons welwillende beoordelaars altyd watter standaard toegepas moet word wanneer h Klub se werk aan hom voorgelê word vir beoordeling? Moet hy h foto beoordeel (gradeer?) volgens die standaard van die res van die Klub se werk of volgens sy eie Klub se standaard?

Kan ons die standaard van fotografie in Suid Afrika vergelyk met dié van die V.S.A.?

Hinder hierdie sake u ook? Kom ons kyk na die volgende situasie:

1. Standaarde word deur die F.V.S.A. gestel vir alle klasse bv. Beginners,

Intermediêr, Gevorderd, ens, en die getal toekennings per klas om bevorder te word te beoordeel.

2. h Pansel van beoordeelaars word aangestel om op roterende basis verskillende Klubs se werk te beoordeel. (h Beoordeelaarskursus of seminar kan periodiek gehou word).
3. Elkeen van ons wat lid is van h Klub is ook lid van die F.V.S.A. Die F.V.S.A. kan slegs met gesag in S.A. optree indien hy daarop kan aanspraak maak dat hy die fotografie van S.A. verteenwoordig.

Geen lid van die F.V.S.A. mag deelneem aan h nie-goedgekeurde salon nie. Alle Salonne word beheer deur die F.V.S.A. en slegs aktiewe lede mag deelneem d.w.s. lede wie se werk deur die amptelike F.V.S.A. beoordeelaars beoordeel is.

Dit spreek vanself dat dit die posisie van die F.V.S.A. geweldig sal versterk nie net finansiële nie, maar veral deur entoesiasme.

4. Voor die jaarlikse kongres word streekkongresse gehou en elke streek het beperkte stemreg om oorheersing te voorkom.

Indien dit werklikheid kan word, word die volgende moontlik:

1. Eenvormigheid van standaard.
2. Klassifikasie volgens F.V.S.A. standaard m.a.w. h F.V.S.A. Beginner, Intermediêre werker, ens. wat uiteindelik uitloop op Assosiasie en Senior-lidmaatskap.
3. Indien h lid by h ander Klub aansluit is daar geen probleem nie.
4. Beoordeelaars vir Nasionale en Internasionale Salonne se standaard behoort te verbeter.
5. Meer leiding kan aan Klubs gegee word as gevolg van die baie nuwe samewerking.

Laaetens - wanneer h persoon weet dat sy werk op h Nasionale basis beoordeel word en wanneer hy Nasionale erkenning kry, beteken dit veel meer as die huidige geïsoleerde toekennings en bevordering.

Shutterbugs Foto Klub.

* * * * *

THE WORM TURNS..

It had to happen; for quite some time now we've all been having a tilt at that long-suffering section of the photographic community the JUDGES. This month a judge has decided it's his/her turn. (Womens' lib. and all that jazz). I offer the following, without comment.

"The other evening, I'm sitting down, quietly contemplating another beer or a "small speed" when the telephone rings. In the ensuing dash, I arrive third, by a length, (at least), and am surprised to hear the eldest kid say, "Gee, it's for you!" "Great day, it must be the tax man, the debt collector or the man who takes the hi-fi back. But the voice that answers, makes my toes curl up. Sexy, whew. She asks if I'm Joe Mugg? (I'd admit to being Julius Caesar to that voice). Next question: "Joe Mugg, the famous photographer?" I admit to owning a camera, thinking I'm being offered the assignment to shoot the State President's daughter's wedding in Waterkloof next week, but, lo, I find I'm the proud possessor of an invite to judge the Blikkiesdorp Kamera Klubs' next meeting. (What a pity, sexy voice turns out to be the co-ordinator of judges. What a waste). I should have said that Joe Mugg was off to the Antarctic the next day, or that he was in the Lady Dudley Maternity Ward or something equally intelligent. To a background chorus of, "here we go again", "some clots never learn", and other equally endearing remarks, I get a full set of instructions from sexy voice. (Funny that voice doesn't sound all that sexy either). The instructions on "how to get to Blikkiesdorp church hall" consist of such gems as, "if you come to a third set of traffic lights you've gone too far, reverse back three blocks and turn left", and "if you come to a dead-end with a big dam in front of you, stop quickly, reverse and turn around, and go back 7 miles to the tar road". (The last time this happened was when I was on my way to Evander and I wound up first in the queue at the Pretoriuskop Gate at the Kruger Park. Had a nice week-end too). The great thing

now is to remember the date. I write the 16th July, 1974 down on the shaving mirror, and also ask the gardener to remind me. Comes the 16th July, 1974 and I find I've remembered the judging date. But I also find my wife isn't speaking to me as I forgot yesterday was the wedding anniversary. (That'll cost me plenty).

At any rate, I leave the office early, dash home, bath, shave, (cutting my lip in my haste), change and tear off to Blikkiesdorp, stopping en route to pick up a hamburger as padkos. (I leave early as Sexy Voice's instructions are sure to be useless). They aren't so I arrive 45 minutes early at the Hall, hitting the place first time. The watchman, who is a great big Zulu, with an equally great big Alsatian (dog, not man), considers me a dubious character (no doubt because I've now bled over my shirt collar), and keeps both his, and his dogs' beady eyes on me. The first member arrives at 7.45 p.m. and ignores me. (Probably thinks I'm a new member, and they always ignore new members for at least three meetings. If they are there for the fourth meeting they must be really keen to join and will then rate a greeting).

At 7.58 p.m. I overhear someone say, "Where's that idiot of a judge? I'll bet his guide dog has suddenly contracted 'flu'". I pick this guy out. He's a character with a big red nose and jug handle ears, and he's getting no awards tonight. I then notice that "big red nose" is coming my way. Hell, he's the Chairman. He asks, "Are you Joe Mugg?" "Natch". "Good, so glad you could come". (Forget it buddy boy, flattery will get you nowhere). Big red nose waddles to the front of the hall, calls for attention, welcomes me, promoting me from an APS to an FPS(SA) and making me an ARPS, which I'm not. (This guy obviously knows that I know who passed the unkind remark about my guide dog. Poor animal didn't do him any harm). At any rate, after spouting tripe for a good 10 minutes, b.r.n. turns the meeting over to me. (Whilst he was spouting I've been chatting up sexy voice, and I've found out, (a) her telephone number, (b) where she works, (c) and most important, what section red nose is in, and what pictures he takes.

The lights go out, and the first atrocity perpetrated on celluloid appears on the screen. For the next two hours I have to find something to say about each exhibit, remember not to say the same word twice, and definitely not to say "and the same remarks apply to this as to the previous exhibit". Just because the thing is two stops overexposed and completely out of focus doesn't mean you can pass without comment. (And DO say something good about it please). A tip here: I find the "It Pays to Increase Your Word Power" most helpful. You must also avoid being libellous about the pictures. Tea comes, tea goes. (I'm batting about .999 with sexy voice. Did I tell you she makes Raquel Welch look like a nun). The exhibits come up to the top class section. The results are pure bilge. Red Nose gets the chop, and I find I've only given 2 Golds all night. (One too many?) The last picture has gone, the lights come on and there is a general craning of noggins to get a view of the "monster". (And that doesn't mean "sample" either). I now listen most carefully as red nose, with the jug handle ears, is now going to thank me. He "totters" to the front, clears his throat, and says, "Ladies and Gentlemen, I MUST (implying "has to" not "wants to") thank the Judge (slight sneer on the word) of this evening, Joe Mugg, (no titles now buddy boy), for his CONSTRUCTIVE (slight snigger) comments and HELPFUL advice (almost a chuckle). We'll certainly ask him to come again. (Loud laughter, quickly stifled, from the rear). There is scattered applause, (from the two who got Golds, their wives and children).

As I walk out of the Hall, some nut comes up, says how much he enjoyed my judging, and would I like to know a very good short cut to Johannesburg. When I finally wind up on the south bank of the Vaal Dam at 12 midnight I realise the short cut expert didn't get any awards either. I get home at 3.00 a.m. receive a final blast regarding wedding anniversaries, and fall into bed, cold, exhausted and a little disgruntled. Before falling off to sleep I vow, "Never again", and get a rather rude noise coming from the wife's bed as an accompaniment, which is par for the course.

So now I'm going to form the Appraisal & Photographic Evaluation Society and am

going to be the first Chairman. (Don't be funny, the fact that the initials are A.P.E.S. has nothing to do with it). And if anyone wants me to judge, I'm away in the Himalayas trying to photograph the Abominable Snowman. (That's what old big red nose reminded me of). And I won't be back for 7 months as I'm supposed to judge the HPS Trophy night in February 75.

NEWS....

We've had little response from the budding club scribes, I guess it's hard enough for them to meet their own deadlines. I'll just have to plough through the lot.

GREYTOWN -

The Editor is in a gloomy mood this month letting everyone know that pollution is having an effect on the shortage of film. Gelatine wise, that is. Don't worry about it, there's a bigger shortage of silver coming up. But I'm really pleased to see you've nearly got it right this month, (Romans, that is); and would dearly love to know the story about how you upset the East Rand lads. Perhaps a highly confidential airletter would serve?

UITENHAGE -

It's a great pity Mier Kaplan at the Caledon Street Pharmacy can't get his slide mount cover glasses up here to the Golden City, as there is a big shortage here, but no shortage where Mier is. (Got a Mail Order set up?) If you want some Kodak II outdated film at R2.00 per roll Uitenhage is where it's at. (Try the SAA Air/Hotel Plan via Congress). Well, it's all a matter of where and how the film was stored, as film kept at low temperatures will keep a lot longer than it is dated. So don't look for "kinky" results all the time with the outdated stuff, sometimes it's just plain conventional.

EAST LONDON -

How's the neck Sonny? Colin had a bit to say about the last tilt. Inflation has struck once more. E.L. have had to increase the subs. by 50c per annum. I notice that in East London there is de-

finitely "Womens Lib", as the Ladies are allowed to pay the same subs. as the men with no discount or discrimination, just because they help with the tea. The June competition drew an audience of 100 (members and visitors) which means E.L. have certainly got no problems regarding membership. (I see E.L. have also moved over to judging by numbers. Who got there first Sonny? You or Colin?)

PORT ELIZABETH -

Moving just down the coast we take a quick look at the P.E. Camera Club. They are certainly in the wars this month. Minnie Muller has a broken leg, supposedly through a fall, but rumoured to be by having attempted to kick the judge in the dark. Look on the bright side Minnie, it could have been your neck.

We extend our sincere sympathies to the family and relatives of Mr. L.E. Monaghan who was one of the oldest members of the club, as well as being an Hon. Life Member. Sadly missed by all the Club Members.

CAPE TOWN -

The Cape Cine Club is another with a nice groovy doll on the cover of their mag. Cape Cine World. (Where do you find them? Muizenburg?) (Or Clifton?). I note the "Tip of the Month" is to do with sticking insects into containers and then into the fridge. Fine. "The insect will be none the worse for the treatment". True. Provided you don't overdo the "freeze bit". (Let me warn you though, don't try this with a Mole Cricket).

If Maurice Glanger's "Coon Carnival" is the best 16mm on this subject seen down there it must truly be great, what with all the opportunities to shoot the Carnival.

Our sympathies to C.C.C. and May Twine on the death of Fred Wallis, an Associate Member of C.C.C.

To all those who are indisposed down there, may you have wonderful recoveries. C.C.C. is certainly having more than it's fair share of misfortune, what with ops, illness, robberies, etc. Let's hope that's your lot for the year.

JOHANNESBURG -

Jabula Camera Club have just had their 8th. trophy night, and it was quite interesting to read off the names on some of the trophies, almost a photographers "Who's Who". Names like Len Abelheim FPS(SA) former CSD Chairman of PSSA and Director, Roel Roelofsen, FPS(SA), winner of the top salon exhibitor rating last year, (in the World), Len Miller FPS(SA) also former Chairman of PSSA CSD, Monty Freeman, FPS(SA), EFIAP, Chairman of CCJ Slide Section, former Director of PSSA, Frans Heymann, APS(SA) Mr. Floral Photography for a number of years, Robbie Robinson, FPS(SA) former Chairman PSSA CSD, Ephert Bouwer, APS(SA), well known for his wildlife pictures, Jack Weinberg, APS(SA), another wildlife "fundi", Windy Whittaker, APS(SA), the "bundu" man, Ed. Thacker APS(SA), another Mr. Floral amongst other subjects, in fact the list goes on for quite a while. In October there will be a total of 6 clubs competing for the Jabula Challenge Trophy; S.A.B.S., Springs, Benoni, Edenvale, Vanderbijlpark, and Jabula, who were last year's winners. (Home town decision?). I'm still trying to get some gen. on the Camera Club of Johannesburg's '74 Exhibition, which I hear will be in the Carlton Centre. So far everyone is very cagey about this one. Maybe Lou Yuddelman will let a "press release" slip very shortly.

WEST RAND -

Florida Cine Club have a nice idea regarding the compilation of a CineScript. You apparently make up a list of ideas on the theme chosen. Then you do a second list of ideas, but this second list does not contain any of the ideas on the first list. Then you... (wait for it).. throw away the first list and start things going on the second list. (That's it, there's nothing about throwing away the second list and scrounging in the basket for the first one).

PRETORIA -

The Pretoria Cine Club were, in the words of the Editor, "looking for a whole new committee" and it looks like they've got just that. So perhaps you were a little hard on the members, and perhaps it really was the school holidays that ruined the attendance. Congrats. to Ernie Jones

President, Will Cronjè, Vice, and to Kay Heley and Hetta van Vreden Sec. and Treas. respectively. (Hetta suggested the subs should be raised and look what happened). To Colin Burgess, Leon Breytenbach, Dennis Brown, Ted D'Alton and Will Alexander, a good year on the committee.

FORUM....

Dear Sir,

I obtained your address from the Swiss Embassy here in Switzerland and take the liberty of approaching you regarding the following appeal to your members. Last January I spent my holiday in Rhodesia and the Republic of South Africa and had a really enjoyable 4 weeks, seeing the country and meeting the people.

Unfortunately, very bad luck, in the form of the theft of my camera and 4 rolls of exposed film, happened to me in Durban. These rolls of film contained some vital shots needed to complete the series on the country. I wonder if any of your members would be so kind as to let me have some slides to fill my series? Preferably 35mm Kodachrome II film.

2 each of the following subjects:
Gold Mines, Mine Dumps, Mine Workers, The Tower, newly Built Hospitals, & Jo'burg by Night.

3 shots of Universities, 4 each of Modern Industrial Plants, Farms, and Cottages, and 5 each of Cornfields, Planting, 6 each of Landscapes, S.A. Flowers (proteas, etc.) African Girls, African Women, Cows, Goats, Sheep, Horses and Cattle.

It is understood I will pay for the slides in either Swiss Francs or Rands, just let me know what the charges are. I venture to hope I will receive a favourable reply soon and thank you in advance for your help.

Arthur Rickli, 14 Chaletweg,
CH-4852 ROTHRIST, Switzerland.

Editor: I'm sure there should be a response to this one. It must be almost a major disaster to get home and find you are in need of those slides that were lifted in Durban; it means flying back at a cost of a few grand, which

makes the slides come out at R110 each, Bed and Breakfast rate.

Get out the S.A. hospitality and let's have the pics. I'm prepared to double as a clearing house if required. I shouldn't think anyone will request payment for a couple of slides. (?)

The next letter I have abbreviated, but have not changed the context in any way.

Dear Sir,

The letters from Camera Club and Carltonville (June - News & Views), regarding the PSSA Levy, were most interesting. I disagree that the levy was not circularised, as this was done prior to the last AGM. The Annual report and Bradley Ad Hoc Committee report also dealt with this matter. I received the relevant reports, both as a member of PSSA and as Chairman of my Club.

Personally I don't like the R20 "blanket fee" suggestion, as R20 would mean more than R1 per head for the smaller clubs. Our club is meeting the levy on a 50/50 basis, 50c from member and 50c from the club. This wouldn't cripple anyone.

However, I feel that Club members should enjoy more than just affiliation to PSSA as the Executive must appreciate that it is the member who is now bearing the cost of PSSA directly and therefore I suggest that all such members should enjoy and be entitled to:

- a. Full benefits under the group insurance scheme (from which PSSA will benefit financially from commissions)
- b. The lower subs. rate to Photography & Travel.
- c. A vote at A.G.M.'s.

Only (c) is a debatable point as this could affect the constitution. The executives views on this matter would be welcome. I feel, however, that those who pay the piper should call the tune, and so such members should be more than just affiliates.

STAR RATING SYSTEM:

I understand that a Star Rating System on a National Basis has been mooted in the

past but was rejected. I feel very strongly that such a system should be introduced through P.S.S.A. It is convenient to say that such a system exists through P.S.A. for those who want to chase the "Stars"; here I speak not only for my own Club but for quite a number of others as well. The idea prompting this suggestion is:

- a) To create competition for Advanced club workers on a National basis and keep their interest alive once having reached the top at club level.
- b) To encourage club members to enter Salons and monthly competitions.
- c) And last, but not least, to encourage membership of P.S.S.A.

Yours sincerely,
Trevor Nel. Chairman.
Welkom Photographic Society.

Editor's Comment: That's the sort of thing I'm looking for; Trevor Nel has said what needs to be said, and no broken bones.

ORGANISER: ENG. TV. MAGAZINE

That very impressive looking title is what is appended to the signature on a letter I've just received. The signature belongs to none other than Don Briscoe, APS(SA), our ex-Editor and the man who nursed News and Views through the child-birth period. Don obviously has his hands full with his new job, but nevertheless found time to write a brief letter regarding a TV series he is producing on "South African Photography". This sounds a most exciting project and I wish Don great success in the venture on your behalf. I'll quote:

"As Organiser, of English Television Magazine programmes I am drawing up plans to produce a series (possibly in thirteen parts initially) on South African photography, which will cover, among other things, in-depth interviews with leading

exponents of the art, both amateur and professional, and will, I hope, reveal their particular attitudes and working methods.

This programme series will be a forerunner of other programmes on photography and cinematography, and we will soon be working on a "test" programme".

I'm sure I echo the sentiments of all PSSA'ers when I say, "Best of luck Don, if you need any help in any sphere in which PSSA'ers can help, just yell and you'll have to watch the stampede". (I'm sure there's a little bit of "ham" in all photographers, which may lead to startling results on a TV programme (??) Nice to hear from you again, and let's hope it isn't the last letter.

IN MEMORIAM

On behalf of all members of P.S.S.A. and the members of the Jabula Camera Club, may I offer our deepest sympathies to Esme and family on the sudden death of Ed. Thacker, APS(SA). To those of you who didn't know Ed, he was a great club member, a great person, and a very good photographer. He will be very sorely missed at Jabula and by his associates in the Johannesburg City Council. As was said at the service, "Ed was a great competitor, reaching the top in athletics, representing his country at the Empire Games, reaching the top in his profession, and reaching the top in Photography".

In closing let me recall an event at Jabula one night, when Frans Heymann APS (SA) was at his peak in the presentation of floral studies. One of Frans' slides had come up, and the judge had no option but to give the usual Gold Award. A few slides later a superb shot of a flower arrived and the judge remarked, "O.K. Frans, I surrender, a Certificate of Merit. What more can one say about it?" The recorder called for title and author and the audience collapsed with laughter as the word came through loud and clear, "Ed. Thacker - Hoya Plant". Judge Les Eyres APS(SA) very prophetically said,

"Frans, you'd better watch out in the Floral Trophy this year!" That's right, Ed. won it. And that's the note I think Ed would like me to end on.

EQUIPMENT FOR SALE

Would anyone be interested in a "emelle" column of photographic equipment? P.S.A. run a couple of columns at the end of the magazine and there are soon good bargains to be collected if one keeps an eye open.

I notice that there is always something going somewhere in the club mags. and the smaller clubs will naturally suffer from lack of customers. When I started out in photography I was always trying to buy something or other to round out my gadget case. To go and buy a new cable release when there must be dozens spare around the country does seem a shame. Now comes the fast pitch..... we would charge a small fee for the advert, which is what you would have to pay to a newspaper in any case. Let's say a seven line spread for R1.00 (Add the R1.00 to the asking price; add another 28c for one Cold Lion Lager for the Ed. for having the idea). Let's hear from you out there. (No, Don, we are not advertising 4 TV cameras for sale. And that is final).

There should definitely be a call for this sort of column and I'm hoping that eventually we can sell the whole magazine each month to advertisers. This will mean no editorial comment to knock up, no news to find, no photo's to get hold of, in fact, the ideal situation for an Editor, a magazine which runs itself, produces lolly, and keeps everyone happy. (The advertisers that is).

EXECUTIVE SUITE

First of all let me congratulate those hardworking (You'll note I did not say lucky), members who achieved their A & F PS(SA)'s. Their names appear elsewhere in the rag. I can only hope that the Honours and Awards committee are swamped with applications for the next session, in January.

Another of our marathon meetings produced some worthwhile ideas, notably the formation of a P.S.S.A. Country Club, if this conjures up visions of swimming pools, golf courses and tennis courts then I'm sorry to disillusion you; it will simply be a loose association of individual members, not belonging to any club, who write to us asking to have their names placed on the Country Club list. They must, of course be individual members of P.S.S.A. We will then pay fees for them to the appropriate bodies which will enable them to re-record and replay these recordings back. i.e. they will have the same benefits as a member of a society belonging to P.S.S.A. Naturally, if there is a Photographic Club or Society in their area, they will be expected to join this club, as the Country Club is intended for members who live in areas where there is no available photographic club. The onus will fall on the members of P.S.S.A. to seek admission to this club (via The Secretary, P.O. Box 2007, Johannesburg). P.S.S.A. will pay the relevant fees. JUST ANOTHER SERVICE TO MEMBERS.

So far we have had no comment on our Club Honour Tie, but we have decided to go ahead nevertheless. The tie will not be a P.S.S.A. Honours tie, but will be a club honours tie. We shall have it made with an appropriate motif on both a plain maroon and plain blue ground. The ties will be obtainable by club secretaries for presentation to club workers on attaining "honours" status at club level. (Beret, 5 star, etc.) For the Ladies, we will have an appropriate badge or brooch. The standard required for obtaining the tie will not be set by PSSA, but by the Clubs, so, although the standard will vary from Club to Club, it will enable visitors to pick out the top workers at club meetings. We hope that the

Infinity sign, which will be the tie motif, will become recognisable throughout the country.

We are pleased to hear that Pretoria has offered to "host" the 1975 Congress, and as this is the 21st. Congress, (P.S.S.A. Comes of Age), and the first that has been held in Pretoria, it could become a "double header".

An important decision regarding Club fees was made: any Club achieving a 50% membership of P.S.S.A., (50% of the members being individual members of PSSA), the club will then not have to pay PSSA Subscription Fees. It will be incumbent on Club Secretaries to provide PSSA with details of membership when applying for "waiver" of P.S.S.A. subscription fees.

In closing, may I mention that I hope you have made your reservations for the Congress in P.E. and whilst on the subject of "hopes" 'Have you made your cross next to the name of the person you would like to see elected as Director to control your affairs next year?' Remember, it is YOU - yes YOU, who select the Directors of PSSA and therefore it is imperative you vote for the people you would like to see running your Society. I only hope this reminder has not come too late.

* * * * *

THE SALON SCENE

By Laurie Lavis.

TAPIOLA: Closing - September 30, 1974

Forms: Veikko Lahtinen, Pohjantie 8B
34, SF-02100, Tapiola, Finland

M.S.

SEATTLE: Closing - October 2, 1974

Forms: Nan Justice, FPSA, 4224 Williams Ave W, Seattle, Washington, 98199, U.S.A.

S. (SC).

BRITISH COLUMBIA: Closing - Oct.4, 1974

Forms: T.E. Thomas, 520 N. Nanaimo St., No. 103 Vancouver, V59-3H2
British Columbia, Canada.

S.M.C. 2 $\frac{1}{2}$ " x 2 $\frac{1}{2}$ " accepted.

FOCUS....ON MICHAEL MYERSFELD

When I approached Michael Myersfeld, asking for a panel of prints I could use in News and Views, little did I realise that I would hit the jackpot. On the London Salon of 1974, Michael Myersfeld, a 5 star worker at the Camera Club of Johannesburg, achieved the honour of having 4 prints hung in the Public Exhibition Hall. As he says, "To walk into this place, and see such great stuff, really stopped me cold. It was a really great experience, and a great thrill to see my own work hanging there with such wonderful prints". (I'm told by a knowledgeable photographer here in Johannesburg that this is only the third time a South African has had 4 on the London Salon, the previous two recipients being the late Will Till, and Dr. Kim Bensusan, both photographic greats).



A LITTLE KISS: The emphasis in this modern portrait is placed on strong design rather than "Characteristic" portrayal. The sculpture like effect was looked for to suit the classic profile. London Salon 1974.

Someone described Mike as an up and coming avant garde worker. (I didn't know what the avant garde meant, being a "peasant", but would now say it probably fits the bill). The up and coming I don't agree with, he's nearly there. His idea, as with a growing band of amateurs in the country, is that black and white photography is an "art form" just like painting and other forms of expression, and that it is time we started accepting and treating it as such. The galleries overseas which hang photographers' work, and sell it, made a tremendous impact on him, and he is trying to convince some of his friends to initiate this sort of gallery, here in Johannesburg, where he thinks it will "take on".

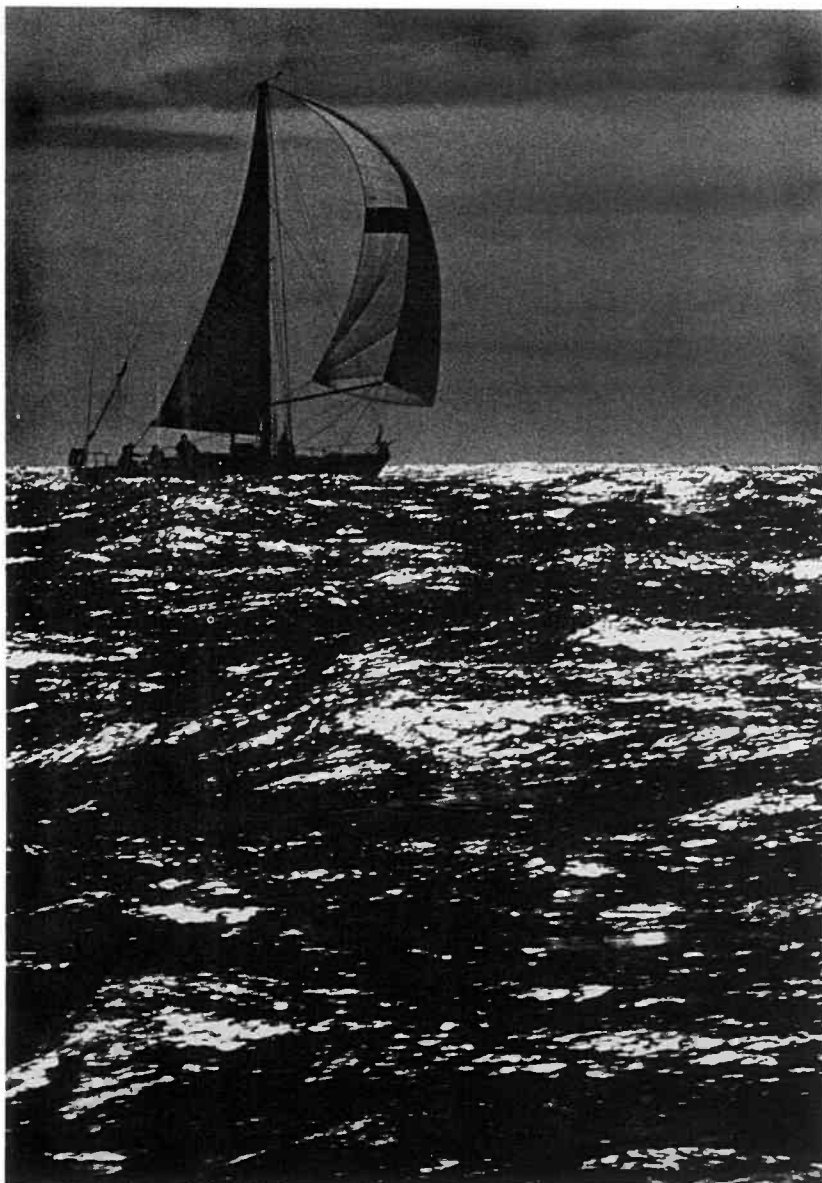


WINTER: Getting up at 5.00 a.m. sometimes has it's rewards, as with this print, taken on an early morning visit to a Highveld farm. London Salon 1974.

Finally, Michael doesn't mind if one criticises his work, (not that he agrees with your comments), as he feels everyone should do his "thing in his own way". He doesn't restrict himself to any particular subject matter, but takes what he "feels" and tries to express himself through the photographic medium. He also thinks nothing of working for anything up to 18 hours at a stretch to achieve "just that final touch".

For the technically minded: Nikon F2: 28mm, 50mm, 105mm and 200mm lenses.

Tri X film with D76 Developer.



CAPE TO RIO '73: Invited aboard a motor launch to follow the start of the 1973 Cape to Rio Yacht Race we travelled far out to sea alongside an ever-thinning line of ocean yachts. With the initial excitement behind us, we see a "lone yacht, a few brave men and.... the sea". For me, this picture captured the mood entirely. London Salon 1974

BORDER: Closing - October 9, 1974.

Forms: Geoff Thornton, P.O. Box 147,
East London. 5200. S.A.

S. S(C) N.M.C.

SALT LAKE: Closing - October 12, 1974

Forms: Virginia Streeter, 4793 For-
Tuna Way, Salt Lake City,
Utah, 84117. U.S.A.

S.N.P.J.

STAMPEDE CITY: Closing - Oct. 12, 1974

Forms: S.G. Klatzel, P.O. Box 13,
Calgary, Alberta, Canada.
T2P-2G9

S.S(C) N.

MISSISSIPPI VALLEY: Closing Oct.23, '74

Forms: Mirian Weber, 12434 Cinema
Lane, St. Louis, Mo.63127,USA

S.N.M.C.

MEXICALI: Closing - November 1, 1974

Forms: Dr. Jose Rafael Luque, Aparto
Postal 1471, Mexicali, B.C.
Mexico.

S.

NATIONAL INSECT: Closing - Nov.12, 1974

Forms: Ross R. Vinson, APSA, 1604 E.
Oaklands Ave., Bloomington,
Ill. 61701, U.S.A.

N.

S.C.P.A. (SINGAPORE)

Closing: November 20, 1974.

Forms: Dr. Chiong Peck Koon, 30
Aljunied Road, Singapore, 14.

S.

CINE: CINE: CINE: CINE:

S.A. 10 BEST:

Closing: 16th October, 1974. **Forms:**
S.A. 10 Best, P.O. Box 79, Johannesburg.

**6th. F.I.A.P. PHOTO FORUM YOUTH COLOUR
SLIDES 1974.**

This competition is open to every ama-
teur photographer who:-

1.1: Is not older than 25 on 10.12.74.

1.2: Is a member of PSSA

1.3: Submits his slides thru' a FIAP mem-
ber association (PSSA) of his coun-
try.

Age Groups: 3 age group sections judged
individually.

I: Up to 15 years.

II: 16 to 19 years.

III: 20 to 25 years.

Closing: October 31, 1974.

Forms: Laurie Lavis, FIAP Youth Comp.,
P.O. Box 61140, Marshalltown,
2107, Transvaal.

3RD AGFA COLOUR FIAP CUP '74

Three transparencies or colour prints
can be submitted by amateurs from around
the world.

1st. Prize: Agfa Colour Cup +1500 D.M.

2nd. Prize: 1000 Deutschmarks.

3rd. Prize: 500 Deutschmarks.

Special prizes: Books and certificates.

Competitions Subject: "THAT'S MY WORLD"

Closing: October 31, 1974.

Forms: Agfacolour - F.I.A.P. Cup '74,
Agfa Gaevar AG Abt., Presse-und-
Offentlichkeitdarbeit, D509,
Leverkusen-Bayerwerk, Germany.

Legend: M = Monochrome Prints

C = Colour Prints

S = Colour Slides

S(C) = Slides Colour, Contempo-
rary Section.

N = Nature, Slides & Prints

PJ = Photojournalism.

NATIONAL SALONS:

17th. WELKOM NATIONAL:

Closing - 4th. September, 1974.

Forms: Welkom Salon, P.O. Box 14,
Welkom, O.F.S.

N.C.S.N. Cine & Slide Series.

DYES....THAT FADE AWAY....AND DIE:

by Ted Dickinson FPS(SA), AIIP, ARPS.

I'm prepared to bet that no camera seen at the Cape Town Photographic Society's eighty years of meetings has attracted more attention than the one demonstrated at our last meeting. This camera - at the press of a button - pushed out a greenish looking piece of paper, which, before our eyes, turned into a colour photograph.

After such a show of magic it was natural that almost before Roy Johannesson, FPS(SA) - who was demonstrating this new camera - had time to take the second picture, to prove the first wasn't a fluke, he was besieged with questions. "How much does it cost?" was obviously the first. Then came, "How long will the colours last?" - to which Roy hesitantly replied, - "A lifetime".

This colour fading, after a few years, worries no end of photographers, whether they take slides, prints or ciné. And it certainly worries film manufacturers. It's no advert for their film when potential customers walk into photo shops and see pale green sunsets and blue, blue landscapes in the display stands. However, I don't think Roy needed to be so hesitant about these dyes fading, as it's my guess they will outlast the dyes in colour transparencies. I'll tell you why.

Tests have been carried out, over the last few years, by several film manufacturers, on the problem of fading colours which shortens the life of colour films. The results show that this life is not as long as you may think; about 20 years is all you can expect the colours to remain true. By then, one or other of the three dyes making up the image - generally yellow - will have faded somewhat causing the film to look too cyan blue. Worse still, this fading takes place even when the film is stored away, untouched, in total darkness.

Comparative tests have shown that the films which fade quickest are the faster films - the ones you use - the ones which incorporate the colour couplers, i.e. chemicals incorporated in the film couple up with chemicals in the developer to produce cyan, magenta and yellow dyes, which in turn produce the image. The slower films do not contain dye couplers, they are introduced during a complicated development process. (This is one of the reasons why amateurs can't process these films.) These "introduced" dyes last longer than the incorporated or "coupled" type.

Even better, under test, than either of these are the dyes in the quite different silver-dye bleach colour process. "Cibachrome", as far as I know, is the only film to use this method; the slides and prints last at least 3 times, even 10 times longer, before showing signs of fading, but... it's an expensive process as yet.

Akin to Cibachrome, in some respects, was the original "Polacolor" film containing fully formed colour dyes before exposure and processing, (in the camera). These dyes could be clearly seen, by scraping the surface of an unexposed film. Exposure and processing of the film destroyed some of those dyes and freed those remaining allowing them to seep to the surface of the film and form the image. Now, it's my guess that the new camera demonstrated works in much the same way, hence the claim for the long lasting dyes. My next guess is that you'll say, "Fine, I believe it, they'll last forever, but....what about my collection of slides and hard won cinéfilms? How do I save them?" Well, the villains are LIGHT, HEAT & MOISTURE: which makes the act of thrusting a slide, mounted on a rainy day, into a red hot projector absolute murder. In theory, say the fundi's, within 30 secs. the dye emulsion of such a slide will have reached boiling point - and will be cooking nicely in it's own juices. Apparently you can blow till your eyes fall out and you won't cool the slide, the heat is not outside, it's inside the mount.

Light, and its attendant heat from the projector lamp, passes almost unhindered

through the glase, so the glass doesn't become hot, but.... when it comes up against a curtain of dye in the film, quite a proportion of the heat stops, the darkest areas trapping the most heat and light. This trapped heat, inside the mount, sets about gathering moisture from the film, causing it to buckle and producing "Newton's" rings. If sufficient moisture is present it condenses on the colder cover glasses, thus forming dark patches, which move about the screen, to the wonder of the audience, and the anguish of the author. Moisture is the cause of fading of dye in even "stored in darkness" transparencies, prints and ciné films. The reason being believe it or not, that the film base attracts and absorbs moisture from the air, thus allowing process chemicals still remaining in the emulsion to go on working and destroy the dyes.

To finalise then, moisture is the arch villain of the piece, forgetting about Public Enemy No. 1 - LIGHT, which we have to employ to see films, slides and prints. "So.... what must I do?"

Mount them in glass, pack the sets in air tight plastic bags, along with silica gel desiccant and leave the packages sealed till the last moment. When showing the film, run the projector on a reduced voltage setting of about 12%, thus reducing light and heat "wear" of the film. Further to this, make sure your slides are properly dry before you mount them. Do the mounting on a dry day in a dry atmosphere, and remember, if using a mask dry that as well. Make sure the projector's blower fan is unobstructed so that nothing prevents the easy flow of cool air. If you are using a hand feed type projector, pre-warm the slides before the show.

The final tip regarding making the film and dyes last without fading for your lifetime is.... go out and commit har-kari now.

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HONOURS AND AWARDS:

The following are the results of the JUNE entries for Honours and Awards.

M.Prints: Mr. E.E. Heinze APS(SA)
Pisternaritzburg.

Recorded Slide Series: Mr. F.J. Reuvers APS(SA)
Johannesburg.

Colour Slides: Mr. R. Owen FPS(SA)
Port Elizabeth.

Ciné Films: No results as judges are at present overseas.

Colour Slides: Mr. W. Gerretsen APS(SA)
Port Elizabeth.

On behalf of all the members, congratulations to those successful applicants. We sincerely hope to see you at the Congress to receive your awards in person.

1973/1974 has been a busy year for the H & A's committee, who have discussed the following items with a view to widening the scope and activities of this section of P.S.S.A.

- Possible methods of judging diffusion techniques; still under discussion.
- Credit system for section A - E.
- Guide booklet for applicant information.
- International aspect of Honours and Awards.
- Honours and Awards Register; at present being compiled. (This is in addition to Index System at present in operation).

The Honours and Awards Committee is as follows:

Mr. G. Whittington-Jones APS(SA) Chairman
Miss M.I. Sim, Secretary/Treasurer.
Messrs. E.R. Johannesson, FPS(SA);
E. Dickinson, FPS(SA), AIIP, ARPS; R.D. Millington, APS(SA); K.N. Halliday, M.J. Warner.

The Secretary/Treasurer has done a great job as H & A is showing a credit balance.

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STOP PRESS!!

CONGRESS '74: An omission from the programme published last month.

8th. October, 1974: 8.00 p.m.

CINE FILMS presented by Motion Picture Division of P.S.S.A.

ELECTION OF DIRECTORS

Clubs must please remember to cast your vote; don't leave it to someone else; YOU pick the ONE YOU want, and vote for YOUR choice. PLEASE.

AUDIO~VISUAL PRESENTATION

A well known sound equipment company is giving three presentations on the audio-visual equipment which it markets. Tickets are available from Bermeisters and Hilton Radio.

The programme, which I can't reproduce here, looks very good. For those interested, get along to the above early or you'll miss out.

TRANSPARENCY CORNER

by Les Luckhoff

Congratulations to the new Associates and Fellows of the Photographic Society of Southern Africa. I envy them and wish I had the skill and time to do something in my particular line, which is slide series. (If someone takes over the reins next year I'll perhaps find the time). Let's hope the recipients make a strenuous effort to attend Congress to receive their awards, in person. I guess the two P.E. lads, Rob. Owen and Bill Gerretson will be there.

If only Salon co-ordinators would write in a report of proceedings when the Salon is finished we could give them some space. I think all those hard workers who feel so "flat" after the last slide is packaged and posted would love to see something about the "whole shambles" in "News and Views". (Careful with the space Les, it costs money).

I was invited to show the "Shutterbugs" Club my slides of a trip made to the Skeleton Coast, the Kalahari and the Namib Desert; after the meeting I met the committee over coffee, but alas, time is always too short. Back in Benoni at 3.00 a.m. with an impending Board meeting at 8.00 a.m. made life a little overwhelming to contemplate.

Being a brute for punishment I was off to the Southern Suburbs Camera Club, and was very impressed with the friendly spirit; here I had to explain the purpose of the R1.00 levy and what a wonderful response followed my talk. Membership forms for P.S.S.A. were filled in post haste, and soon ran out; I'm looking forward to a further invitation to SSCC in the future.

I'm expecting shrieks of silence in response to this request, however, for what it's worth..... we are urgently in need of judges (or graders as I prefer to call them), to undertake to grade slides in their own homes once a week, once a fortnight or once a month, (or even less). This is your opportunity to put a little back into photography and help those clubs "out in the sticks". (Plus improve your judging techniques and "expressions"). One evening a month is not a lot to ask of anyone, but we must know who is prepared to help. All this is done by tape through the post so it doesn't matter if you live in Cape Town, Kimberley, Snooktown or Makoulei, we need you.

Lionel Bevis (and his wife Margaret) are crying out for slide series down in Durban. Lionel has done a magnificent job, as has Margaret, in this area, but is now asking for the use of your series. Let us have them, we'll duplicate the series, return the original series, and be deeply indebted to you. We have enough money earmarked for this work now, so please, don't let Lionel Bevis' plea go unheard. It's a most worthy request by someone who

has done a great deal for P.S.S.A. Remember, slide series for the P.S.S.A. Archives.

IMPORTANT: The Club PSSA Slide Series competition - don't forget to send in your entry. (And don't forget the 50c for return postage). Send the entries to myself at 135 Howard Avenue, Benoni.

REMEMBER: Those clubs who send in slides for judging, please enclosing 50c stamps for the return postage. We receive 10 of these slide packages a month and it runs out quite expensive if every-one forgets to send the return postage. Anyone wanting to go to the Kalahari, contact me as I'm arranging a trip, with a visit to the bushmen, plus large herds of game laid on during the 10 day trip. Cost R200.

In conclusion I would like to pay tribute to Ed Thacker, APS(SA), who passed away suddenly. I remember his great pleasure on learning he had achieved his Associateship last year. A high jump champion and record-holder in his day, Ed was one of those photographers and persons we can ill afford to lose. I'm glad he was able to enjoy his APS(SA), an award which gave him great satisfaction.

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JUDGING BY NUMBERS

Ivor Shepherd.

In this modern age, in which everything is now done for us by the press of a button, and not always the one on top of the camera either, a new method of judging (?) is rearing its ugly head. No longer can one use one's imagination, waffle on about what an author should have done, (you know, "The author should have gone in closer and got more detail in the Falls"), offer advice and give the odd "tip"..... oh no, now it's 5 = no award; 6 = bronze; 7 = silver; 8 = gold and 9 = Certificate of Merit; but only if you're in the Novice section, it changes thereafter. (In fact we are trying to feed our slides into a computer and get the answer, the only trouble is, the last time we tried it the computer came up with the answer "Cassius Clay will beat Arnie Taylor in the 2nd round". We felt

something had gone wrong and packed that method up. JPS have tried a system whereby all the entries are mixed up (that is, the slides don't come up in sections, one star, two star, etc, you could get a 5 star come up first, followed by a three star and then a one star etc.) and the judges don't discuss the exhibit but press the button, on the box, they think the slide deserves. Thus, if a one star entry scores 8 it could be a gold award, but if the 8 is given to a two star entry, it's only worth a silver and so on. The idea has merit but there are a few bugs in the system, which I feel can only be ironed out in this manner. Just as our film gets its colour via a subtractive system on this judging by numbers. i.e. Add a fixed number to each of the sections, one star, two star etc, and let the judges carry on with the salon system of judging. Thus if you think it's worth an acceptance, fine, give it a 3 or 4, or whatever, and then the recorder adds the mark, say 5 for a one star entry, which would then give the award. Thus... if a one star entry got 2.2.2. on the box giving 6, add the 5 = 11 and that's a Gold or Cert. But a 6 for a 5 star worker + 2 = 8 which is worth nothing. Or some such scale. At least the judges wouldn't have to battle along, they could use the salon system of judging, which most are familiar with. Just to recap: Let's say the One Star or Beginner gets a 5 added to the score, a 2 star gets a 4 added, a 3 star gets 3 added, a 4 star gets 2 added and a 5 star gets "berries". If this is applied, one could fix a Cert. at 13, Gold at 12, Silver at 11, Bronze at 10, 9 gets you nought. Or some such scale.

Well, there you are Johannesburg Photographic Society, I promised you a write up on your system after I had spent a most uncomfortable session judging by numbers. (Plus I thought I'd better do something after Harry's remarks in the? issue of Reflex).

Late Flash: The J.P.S./Jabula Interclub, ably judged by Cecil Morris, Jack Petzer and Phil Fietelberg was won and lost by 9 points in 569 points, believe it or not. 560 - 569. Scored by 60 slides per club giving an average of 9+. It was such a good evening I'm not telling who won, as that was the least important part of the evening.

PRESIDENTIAL COLUMN

Roy Johannesson, FPS(SA)

A new and greatly improved image of our Society appears to be emerging after the severe setback experienced earlier this year. With the loss of Photography and Travel, the full time secretariat, and no money in the bank, the Executive Committee under the Chairmanship of Les Luckhoff had a monumental task trying to keep PSSA's heart beating. How well they have succeeded is reflected in the July edition of our Bulletin. P.S.S.A. is going from strength to strength.

There are ways in which you, as an individual, or as a club, can contribute to our growth. One suggestion from me.... enrol just one other member of your club as a full member of P.S.S.A. Our insurance policy rate savings can cover membership subscriptions.

P.S.S.A. is a democratic Society and is administered by an elected Board of Directors. Each year YOU, the members, put into office those who govern the Society; each year an A.G.M. is held where YOU, the individual, are given an opportunity to "blast off" if you so wish. If you want changes to be made, please use the A.G.M. at Congress as your platform. If you have any proposals of a policy nature, please send them to the Secretary as soon as possible.

The Honours and Awards Committee is now firmly established in Cape Town and I would like to see as many as possible applying for Honours. Please write to May Sim, the Secretary, for application forms. (40 Acacia Way, Pinelands. 7405).

Elsewhere in this Bulletin you will find the names and addresses of all the Divisions and Committees; if after consulting any one of them, and not receiving the attention you consider you deserve, please write to me personally, as often a letter to the President gets results.

Congress is just around the corner. It will be great meeting all of you at Port Elizabeth, just see that you don't miss the Civic Reception, and a final reminder

about that Slide Series Competition entry from your club. If for no other reason, come to Congress to meet the new Associates and Fellows of the Society and see their work.

To close I would like to congratulate the Durban Camera Club on their very successful first International Exhibition of Photography - a monumental task, efficiently executed.

To all those who, in their own small way, or big way, promote the image of P.S.S.A., let me express, on behalf of the Society, my most sincere thanks.

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MATTERS ARISING

Copy: The appeal for copy didn't fall on "completely" deaf ears. As can be seen. However, we need more copy than has appeared.

Prints: I'm indebted to Jack Petzer and Michael Myersfeld for their prompt response for prints for the rag. In fact Jack came up to me at the Interclub and handed me another 6 or 7 prints from members of the Suburbs club. We'll see some next month.

Michael Myersfeld had a lovely print of a nude on the beach which he gave me for publication. Although I think, and all who have seen it agree, it wouldn't offend anyone, we decided not to publish....just in case. For this I apologise to Michael Myersfeld.

Contro: I've just received a letter from a member of P.S.S.A. asking what happened to the Afrikaans page which appeared in June. You got in a little early, as Rudy Erasmus sent me an article this month. How about one from you next month? I know I'm getting one from Pretoria as well. So you could quite well get several articles. Here's hoping.

Anyone got any pictures of a Club Chairman being bitten by an irate judge, or a judge biting an irate exhibitor or some such interesting matter? If I can't get this sort of thing I'm going to publish a picture or two of the Editor at work. -

(Sprawled over the bar top).

To sum up, in words of little over one syllable: Let's have some more copy, especially from the Club Editors, who spend their lives bleating about the club members not giving them copy. Let's also have some more B & W prints. How about some from Johannesburg Photographic?

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JUDGING THE SECOND STEP

by Guess Who?

By now you must all have got the correct tonal expression when using such phrases as "What a Pity", "The Light Let the Author Down" and the other 9 phrases I gave you about 7 months ago. It is now time to move to another level.

By now you should have been finding about 4 to 6 pictures in one exhibit; that is if you have applied yourself faithfully to your task.

"The author used a conventional approach when in actual fact a more indirect means should have been adopted". To be used rather sparingly on the 4 - 5 star echelon. It is then permissible to "waffle on" rather negatively for a few more minutes.

"The planes of recession give a tremendous feeling of depth whilst the tonal planes rather defeat the original purpose". This is advanced "double talk", it doesn't mean anything, but this is the object of the exercise; everyone will think you're a genius that's why they can't understand what you mean.

"In attempting to portray a mundane scene artistically, the author has attempted the impossible and was certain of failure". The emphasis must be placed on "mundane" and "failure", with rather less emphasis on "impossible". (The change from past to present will also keep them on the hop).

"There was apparently considerable latitude here for the author to give full

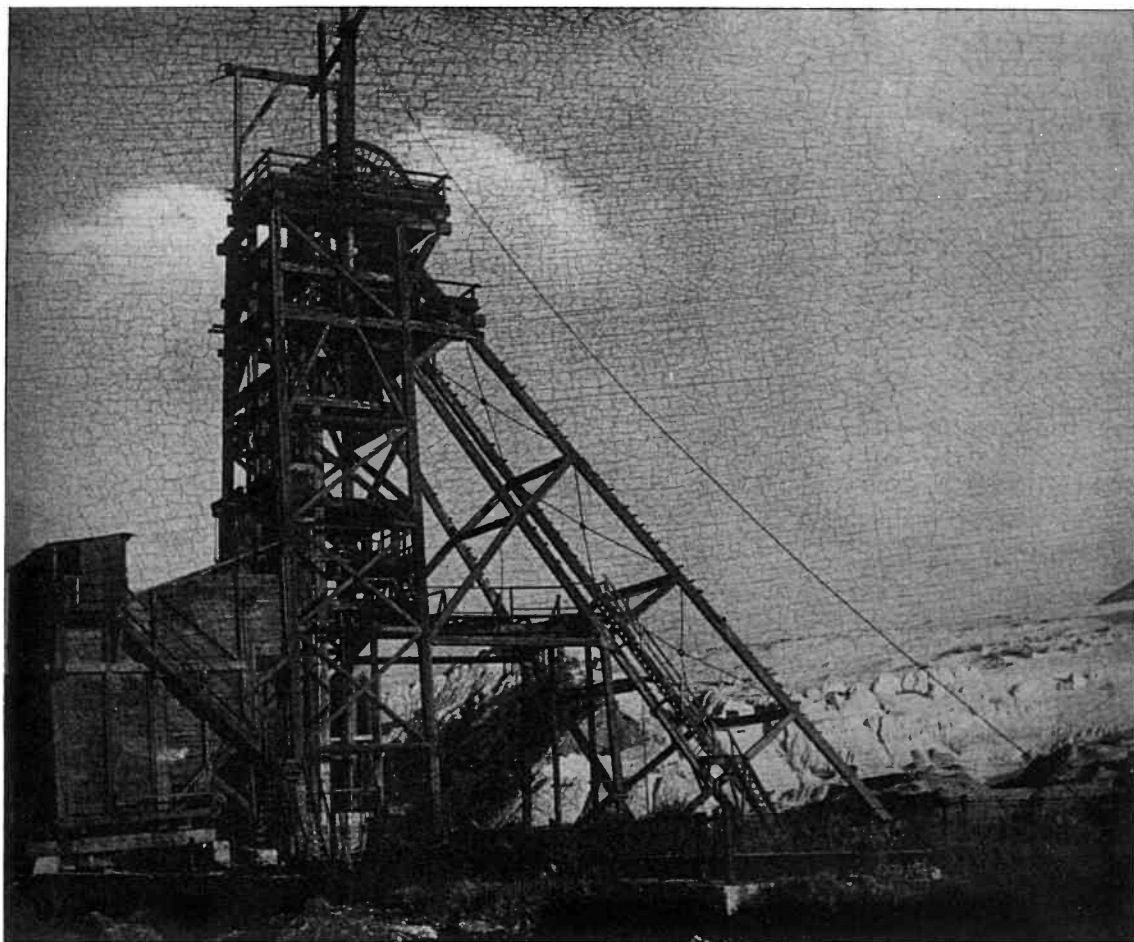
play to the art of differential focus, but the opportunity was obviously not taken advantage of". Doesn't matter that it is not "purist" language usage, it sounds rather intelligent, even if it isn't.

The first stock phrase should be used no more than twice per month, and only when you are at a distinct loss. The second phrase is to be used when viewing landscapes that are rather a compositional mess, but which are good enough to fool you, although you know instinctively that the shot is not a good one. Third and fourth phrases are equally acceptable when "axing" landscapes.

It is perhaps prudent to introduce, at this stage, a few semi-technical expressions which go down well in the dark. "Reciprocity failure"... I suggest you try this one out in front of the mirror a few times; it has a habit of "getting away" from one when trying it out for the first few times. It doesn't mean forgetting to return the Mother-in-Laws' Xmas card; it means the colour isn't "kosher". Why it isn't "kosher" is because the film was allowed too long an exposure (like at night man) or too short an exposure (like with a flash dad).

"Hotspot". Sounds neat too. It isn't the place the Godfather puts you, it's a burnt out (overexposed) spot on the shot caused by a defective lens. "Busy background". (Quasi technical) It doesn't mean the background is busy mowing the lawn, it means it's busy, like a lot of trees, twigs or other disturbing features. (Any background can be "busy". Very handy for "knocking" nature and dockyard stuff).

"Light traps" does not refer to "little traps for mice" or miniature bear traps. Used to describe highlighted background areas, such as sky seen through the trees or between buildings. (Naturally the mug who took the shot exposed for the dark trees or shadows and therefore got "Light Traps". Do not confuse with "The light let the author down" as in Article One). Others which may be slipped in are: "Differential focus", "hyperfocal distance"; "tonal scale"; "compositional imbalance"; "aesthetically displeasing"; all of which should be "rolled over the tongue". (With tongue in left cheek). To be continued..



"PIONEER SHAFT" by Hans Busscher. Besides being the Editor of the Southern Suburbs Camera Club's Newsletter, Hans is also an active photographer. This study of a mine headgear, with the addition of a "texture screen" overprint, is in the "traditional" style.

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